



# Equity Independent Theatre Guide

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## Preamble to the Independent Theatre Guide

The Independent Theatre Guide came into existence in response to the growth of the sector and the need for clear standards and expectations for all participants. It is the product of significant consultation with producers and practitioners, led by the Equity Independent Theatre Committee (ITC).

In creating this Guide, the ITC honours the professionalism of the theatre practitioners who appear in independent productions and their cultural, artistic, and financial contributions to the Australian theatre landscape. A diverse range of professionals contribute to an independent theatre production. Without this professional contribution, the sector is neither sustainable nor is it able to grow, become commercially viable and provide employment opportunities to practitioners. Even in circumstances where remuneration at a professional standard is not possible, the interests of practitioners who donate their time, work and creative energy must still be protected.

This Guide is built on the commitment to collaboration and professionalism and provides mechanisms to facilitate communication and transparency.

This Guide will be reviewed periodically by the ITC in consultation with producers and practitioners. We welcome your contribution to this process.

Equity and the ITC aim to see all theatre practitioners employed and remunerated in line with relevant agreements and industrial standards. Until this becomes a reality, this initiative is intended as a useful tool to bridge the gap.

We encourage you to follow the Independent Theatre Guide if it is appropriate for your production.

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## INTRODUCTION TO THE GUIDE

### What is the Independent Theatre Guide?

The Guide is a best practice guide for independent theatre. It protects the interests of practitioners volunteering their skills and services by establishing standards and parameters for the sector.

### What are the objectives of the Guide?

The objectives of the Guide are to:

- a) establish clear and transparent guidelines for those involved in independent theatre;
- b) create a model of best practice;
- c) inform artists and crew of what to expect when signing up for independent theatre;
- d) educate producers about what is reasonable when working with artists and crew;
- e) facilitate a transparent and co-operative dialogue between artists, crew and producers;
- f) encourage consistency in the sector; and
- g) create pathways for producers to grow their practice, enabling them to provide employment opportunities for practitioners.

### What is the legal status of the Guide?

The Guide is not and does not purport to be a binding legal document. It is a voluntary industry initiative to support best practices in independent theatre. Nothing in this Guide excludes or restricts any rights or remedies under relevant Federal or State laws.

### What about the Equity Co-Op Agreement?

The Guide does not replace the Equity Co-Op Agreement. Genuine co-operative productions as defined in 'Definitions' (which may also be referred to as 'collectives') can and should still use the [Equity Co-Op Agreement](#). Co-op groups may wish to use the Guide where appropriate, and are encouraged to do so.

### Who should use the Guide?

All practitioners working in independent theatre as described in 'Definitions' may wish to trial this initiative. This Guide is not appropriate for government subsidised theatre, or commercial theatre of any kind, as described in 'Definitions'.

### What happens if the Guide is breached?

This Guide is not a legally binding document. There are no legal remedies for breach of these clauses. Practitioners are encouraged to insist on the Guide being used on their independent theatre productions, and to decline to participate in independent theatre productions which do not follow this initiative.

### Review

Equity and the ITC will monitor the experience of practitioners working with the Guide and review this initiative periodically.



## A note to practitioners

Please take time to make sure the Guide is appropriate to your production. Producers with the capacity to employ and pay company members in line with legal minimums and industry standards must do so. Company members should ask to see the production budget prior to agreeing to participate in an independent theatre production, and only participate if they are comfortable with the distribution of funds.

## DEFINITIONS

**Artist:** An artist is any creative contributor to an independent production. This includes, but is not limited to: performing artists (including actors, dancers, singers, and musicians), designers, choreographers, dramaturges, and directors. While the Guide has been developed by the Equity Independent Theatre Committee, the principles and standards of this Guide are intended to extend to all practitioners.

**Company member/member of the company:** A company member, or member of the company, is any person contributing directly to the production. Company members include artists, stage managers and crew. Company members are also practitioners.

**Practitioner:** A practitioner is any person who uses their skills or talents to participate in making theatre. A practitioner needn't be attached to a specific production, and as such while all company members are practitioners, not all practitioners are company members.

**Producer:** For the purposes of the Guide, the producer is the organisation, entity, or individual who assumes financial responsibility for the production.

**Production manager:** The production manager attends to the day-to-day running of the production. In some instances, the production manager may also be the producer.

**Residuals:** Residuals are income earned from the distribution of a recorded media production such as a film, web series, television series, podcast, etc. [The Actors Feature Film Collective Agreement](#), and the [Australian Television Repeats and Residuals Agreement](#) govern the distribution of residuals.

## Theatre Sector Definitions

Often the same producer delivers productions using different models. For the purposes of this Guide, these definitions should be understood in relation to specific productions, rather than entire companies or seasons.

**Amateur or community theatre productions:** Amateur theatre is a labour of love. Models vary greatly from society to society. The following characteristics generally apply:



- The production does not have financial ambition, aside from breaking even and enabling future productions.
- There is no intent to pay participants.
- Most, if not all, participants are not professional theatre practitioners.

**Commercial theatre productions:** In a commercial theatre production, company members are employed, and the terms of their employment comply with legal and industrial standards. Company members do not have any financial authority, meaning they do not participate in decision-making about budgets, fees, expenses, and so on. A commercial theatre production is produced without government subsidy.

**Community arts and cultural development theatre productions:** Community arts and cultural development are defined by the Australia Council as “encompassing collaborations between professional artists and communities based on a community’s desire to achieve artistic and social outcomes.” Participants in a CA&CD project are predominantly members of the community, not professional artists. As such, the Guide is not intended to apply to genuine CA&CD projects.

**Co-operative theatre production:** In a co-operative theatre production, all participants contribute equally, have equal authority, equal stakes, equal risk, and equal benefit. The current Equity Co-Operative Agreement is appropriate for genuine co-operative productions.

**Independent theatre production:** In an independent theatre production, the production is produced and delivered in a structure similar to subsidised or commercial theatre, where financial and authority rests with the producers. Company members are not usually engaged as co-producers, as is the case in a traditional co-op. Company members are professionals, or of a professional standard, but are not engaged as employees. For the purposes of the Guide, where company members are paid professional rates, the production is not considered ‘independent’, and the Guide is not intended to apply.

**Subsidised theatre production:** In a subsidised theatre production company members are employed, and the terms of their employment comply with legal and industrial standards. Company members do not usually have any financial authority, meaning they do not participate in decision-making about budgets, fees, expenses, and so on. The production is subsidised by government funding.

**Youth theatre production:** In a youth theatre production there is a specific focus on supporting young artists up to 26 years of age. Youth theatre productions rely on the collaboration between professional artists and young people. The nature of this collaboration varies widely, encompassing community, cooperative and subsidised theatre models. Where a youth theatre production engages mostly professional artists, or professional standard artists, and does not explicitly deliver educational content alongside the production process, and is also not a commercial or subsidised theatre production, the production should be considered an independent theatre production and adhere to the provisions of the Guide.

# The Guide



## 1) Use of this Guide

- a) This Guide is intended for independent theatre productions, and the producers, artists and crew working on them. It is not relevant to:
  - established commercial companies;
  - subsidised theatre companies;
  - companies who are members of, or would be eligible for membership with, the Australian Major Performing Arts Group (AMPAG);
  - companies with capacity to pay legal minimums or industry standards, whether now existing, emerging or established in the future;
  - community arts and cultural development projects;
  - amateur or community theatre groups.
- b) Producers supply all company members with a copy of the Guide prior to commencement of their work on the production.
- c) Producers facilitate on request one Equity cast meeting in the first two weeks of rehearsal and another in the final two weeks of the production, and assist with Equity and the ITC's review of the Guide.

## 2) Production Managers and Producers

A Producer may delegate the execution of some of its functions to a production manager, but may not delegate any of its responsibilities under this Guide.

## 3) Producer and Company Members

- a) Independent theatre company members and producers are courteous, professional and respectful.
- b) Company members:
  - i) attend rehearsals, meetings, and performances for which they are required unless there is a reasonable explanation and they have given reasonable notice;
  - ii) are prepared and ready for work;
  - iii) treat fellow company members with respect;
  - iv) actively contribute to a creative environment free of harassment and bullying;
  - v) execute duties in a timely fashion; and
  - vi) never perform duties under the influence of alcohol or illicit substances.
- c) Producers:
  - i) treat all company members with courtesy and respect;
  - ii) hold as paramount the physical, psychological, and emotional safety of all company members;
  - iii) provide a company induction at the commencement of rehearsals to brief company members on the key features of the production, including safety, bullying and harassment policies, finances and scheduling; and



- iv) commit to financial transparency and professional standards of conduct in relation to the production.

#### **4) Moneys Received by Company Members**

- a) Producers share profits made by productions with company members. They may also pay company members an honorarium in recognition of the company member's voluntarily rendered professional services.
- b) In deciding an appropriate and fair distribution of profits, producers and company members are mindful of the sustainability of the sector, both in terms of a producer's capacity to deliver future works, and a practitioner's capacity to participate.
- c) Producers reimburse company members all agreed expenses on the presentation of an itemised receipt or invoice. Producers clearly articulate at the outset which expenses will be paid by the production.

#### **5) Financial Transparency on the Production**

- a) Financial transparency is a key principle of this Guide, and all theatre practitioners commit to an open and on-going dialogue about the financial realities of both the sector as a whole, and individual productions.
- b) Producers understand and respect the financial value of company members' donated services, and the financial sacrifices involved in participation in independent theatre.
- c) Producers provide to company members, at least two weeks before commencement of work on the production, a budget which provides the estimated costs and funds available for at least the following:
  - Production
  - Marketing
  - Administration
  - Personnel

Personnel costs should be itemised in the interests of transparency.

- d) Producers keep and maintain throughout the production, financial records which track the incomings and outgoings in relation to the production.
- e) Producers provide a written and/or oral report to all company members on at least two occasions during the production. They provide the first of these reports midway through rehearsals outlining how the production is tracking compared to the initial budget and reporting on incoming and outgoing moneys and on ticket sales.
- f) Producers provide a final written financial report to artists within 28 days of the conclusion of the production, or within seven days of receiving box office settlement, whichever is the latter. This final report itemises the total amounts spent in at least the key areas listed in 5(c) above and the total income received, itemised by ticket sales and other sources. Producers make themselves available to discuss this report with artists if requested.
- g) Throughout the production, producers make available to company members on request the financial records pertinent to the production.



#### Helpful resources for meeting this standard

- A budget template is included in The Kit.

### 6) Promotional Material

- a) Company members make themselves available whenever they can for interviews, photograph calls and other publicity events to promote the production. Producers provide reasonable notice for publicity calls.
- b) Producers brief company members in advance of publicity calls on the type of event and the expected participants or attendees. In the case of performing artists, should any nudity, partial nudity or sex simulation be required for the promotional activity, producers adhere to the standards set out in 19.
- c) Producers only use promotional material featuring a company member or their work for promotion of the current production, unless agreement is reached in writing with the company member.
- d) Performing artists have right of approval over their image used for promotional material.
- e) Performing artists do not unreasonably withhold consent for use of their image.

### 7) Social Media Policy

Producers may adopt a social media policy which regulates the use of images relating to the production if they wish, and such policies do not unreasonably impinge upon company members' personal use of their own social media platforms. Any such policy is provided to company members at the time of offer, or if developed subsequently is introduced by agreement with the company.

#### Helpful resources for meeting this standard

- [A guide to social media policies](#)
- [An example of a theatre company's social media policy](#)

### 8) Complimentary Tickets

- a) Where venue capacity and length of run allows, company members are entitled to 4 complimentary tickets (2 of which can be used for opening night) for the run of the production.
- b) All complimentary tickets are arranged via the producer, or authorised member of the company.
- c) Producers endeavor to make industry complimentary tickets available to casting directors, producers, directors and agents, where venue capacity and length of run allow. If requested, company members are provided with a list of complimentary ticket holders, and the expected date of attendance.



## 9) Hours of work, and maintaining outside work

- a) No company member is required to work in a manner which prevents them from earning an income outside of the production. Company members are not expected to commit full-time hours of work to the production. Company members are given sufficient time out of rehearsals to enable them to complete a **minimum** 20 hours of paid work per week, plus a rest day.
- b) Producers ensure company members are able to remain available for paid work on a predictable basis, by scheduling rehearsals and meetings in advance and at regular, recurring, and consistent times, *or* by ensuring rehearsal and meeting schedules are flexible to accommodate work. Company members provide the production with consistent and predictable availability to aid in scheduling.
- c) Whenever possible, company members attend all rehearsals and meetings for which they are required. Stage management endeavours to ensure that company members are not called unless required.
- d) If the demands of technical rehearsal necessitate more rehearsal hours in production week, and it is anticipated that company members may need to take time off from their day-jobs, company members are notified prior to the commencement of rehearsals. Company members endeavor to make themselves available as required.
- e) Design artists are able to work on other projects simultaneously.
- f) All company members manage their commitments so as to deliver the best work possible to the production.
- g) Company members' work days do not exceed eight hours, including rest and meal breaks.
- h) Producers may on occasion ask company members for extra hours of work, or wish to alter the schedule. On these occasions, producers give reasonable notice, and respect company members' right to decline if they are unavailable.
- i) Hours of work in a day include:
  - Warm up prior to a performance or dress rehearsal sufficient to minimize injury
  - Post-performance notes
  - Any tuition, coaching or other classes required by the producer
  - Regular rest breaks
- j) Rehearsals are not held on a day when more than one performance is scheduled, unless considered urgent and by agreement with the company.
- k) No more than eight performances are scheduled in a week, unless the performance has a running time of one hour or less, in which case up to twelve performances may be scheduled.
- l) Artists have a break of twelve clear hours between completion of one day's work and the commencement of the next call.
- m) As in all areas of independent theatre production, the physical and emotional health of participants is held as paramount, and as such producers, directors, and stage managers are cautious not to over-work or exhaust company members.

## 10) Rest Breaks and Meal Breaks

- a) Regular rest breaks are scheduled at reasonable intervals during rehearsals and fresh water, and toilet amenities are available.



- b) In addition to regular rest breaks, company members are given an uninterrupted meal break, generally within four hours of commencement of the call.
- c) Company members are given a break of not less than 60 minutes (excluding dressing down) between the conclusion of one performance or full rehearsal and the commencement of another performance or full rehearsal on the same day.
- d) Producers or company members may from time to time wish to alter the length or time of a meal or rest break, and on such occasions agreement is reached with affected company members before any such alterations are made.

## 11) Safety and Wellbeing

- a) All company members and producers are committed to creating a rehearsal and performance space which is physically and psychologically safe for all working on the production. To this end, company members report to the producer and the producer promptly addresses any issues arising which have the potential to negatively impact upon a safe creative working space.
- b) Producers and company members comply with relevant workplace health and safety laws.
- c) All company members have the right to refuse to work in an environment they consider unsafe, and their choice to exercise this right is respected by producers.
- d) Producers make clear that bullying and harassment are not acceptable and identify a person to report to if problems arise. Producers have a comprehensive bullying and harassment policy, which is made available to the company members at the commencement of their work on the production.

### Helpful resources for meeting this standard:

- [Free workplace safety checklists and forms](#)
- [Sample incident report form](#)
- [Glossary of safety laws and regulations](#)
- [Live Performance Australia's Safety Guidelines for the Entertainment Industry](#)
- [MEAA guidelines to smoking in live performance](#)
- [The Equity Wellness Committee Brochure](#)
- [Wellness Tips for Actors](#)
- [Equity Actor Wellbeing Report findings](#)
- [Sexual assault and harassment: Where to get help](#) contact list.
- [The Theatre Network of NSW Guide of Behaviour.](#)
- [Preventing Sexual Harassment and Abuses of Power – A Guide of Behaviour. The Royal Court theatre.](#)
- State-specific resources are provided in the Resources List



## 12) Props and Costumes

- a) Ordinarily producers provide all props and costumes for the production.
- b) If company members are asked to or offer to source any prop or costume item from their personal possessions, the producers prepare a condition report prior to the item being used in rehearsals and/or performance, and this condition report is signed by both the producer and the company member.
- c) If necessary, producers arrange and pay for any repairs or for the replacement of the item if it cannot be sufficiently repaired, ensuring that the replacement reasonably resembles the item in both quality and aesthetic, as described in the condition report, at the conclusion of the production.
- d) Company members takes care of and return all props, costumes and equipment provided by the producers for the production in good condition allowing for fair wear and tear appropriate to the demands of the production. Company members are not liable for any damage sustained to any prop, costume or equipment as a result of its use in the production.

## 13) Company Member Leaving the Production

- a) Company members who have committed to an independent theatre production do so with the intention of staying with the production to closing night. If extenuating circumstances arise necessitating their departure, either temporarily or permanently, they pay due consideration to the disruption and financial cost their departure will cause, and make concerted efforts to alleviate the strain on the production in all ways possible including assisting with the handover of their work.
- b) If a company member is considering leaving the production, they inform the producer of the change in their circumstances and the possibility of their departure as soon as it arises. The producer may begin preparation of a contingency plan at this point and determine a date by which a final decision must be made on whether the company member is in or out. If the company member is unable or unwilling to confirm their involvement by that date then they may be excused from the production and the contingency plan implemented.
- c) *In addition* to advising the producer of the *possibility* of leaving the production, company members provide the producer with as much notice as possible if they do decide to leave, and assist where they can with handover of their role and/or work.
- d) Profit share/honorarium to a departing company member is by negotiation with the producer. In negotiating a profit share/honorarium in the event of a company member's departure, all parties have regard for the work already completed by the company member, and the work created by replacing the company member.

## 14) Producer Dismissal of Company Member

- a) Producers make reasonable attempts to resolve conflicts, and company members are given reasonable time to respond to feedback, before being dismissed from a production. As a guide, the following are reasonable grounds to dismiss a company member.
  - i. the company member willfully endangers themselves or any other member of the company;
  - ii. the company member is under the influence of alcohol or illicit substances while performing duties;
  - iii. the company member behaves in a manner which has the effect of harassing, intimidating or bullying another member of the company;



- iv. the company member engages in serious misconduct;
- v. the company member fails to perform their duties to an acceptable standard, and in a timely fashion, and attempts to remedy the matter have failed;
- vi. the working relationship between the company member and other company members has become untenable, and attempts to resolve the matter have failed.

### **15) Waged Remounts of the Production**

- a) This standard applies to remounts of the production, where substantive elements of the production, including but not limited to direction, staging, lighting design, sound design, and costume design, are either bought by another company, co-produced with another company, or remounted by the original company, in employment conditions where industry standard wages and fees are paid.
- b) In the event that the production is remounted in a fully waged season, performing artists have the right of first refusal of the role unless essential funding is contingent upon recasting the role.
- c) The portion of design work already completed and relevant to the remounted production is remunerated as though commissioned originally for the waged production by way of a payment of the difference between the industry standard fee and the original honorarium and/or profit-share payment. This does not apply if an industry-standard fee was originally paid in the form of an honorarium and/or profit share payment. Use of design work in the remounted production is remunerated in line with industry standards.
- d) Performing artists who are not cast in a remounted season are remunerated for their contribution to the production fairly. When performing artists decline a reasonable offer of employment on a remounted production, they forfeit their rights to remuneration.
- e) Artists who are not engaged in the waged remount are recognised as original artists in programs. In the case of new works, original artists are recognised in any publication of the script.
- f) Producers commit to these rights in a written agreement with artists, prior to the commencement of the artist's work on the original independent production.



## 16) Waged Transfers of the Production to a New Medium

- a) This standard applies to those circumstances where artists have contributed to the development of the work itself and the work, being a new or devised work or a significant re-imagining of an established work, is transferred to a new medium (e.g. film, television, web series etc.) whether now existing or developed in the future.
- b) All performing artists are provided the opportunity to audition for the role in the new medium remount.
- c) Performing artists who have contributed to the development of the work, but are not engaged in the remount, are entitled to residuals. Residuals are calculated as though the artist had worked on the new medium remount, and will reflect the applicable Award or Agreement (for example, the Australian Feature Film Collective Agreement in the case of a film remount), and the artist's usual personal margin.
- d) Design artists whose concepts and work will be used in the new medium production are remunerated for their work in line with relevant industry standards.
- e) Producers commit to these rights in a written agreement with artists, prior to the commencement of the artists' work on the original independent production.

### Helpful resources for meeting this standard:

- [The Actors Feature Film Collective Agreement Summary](#)
- [Performers Collective Agreement Summary](#)
- [Equity Minimum Rates](#)
- ['Residuals – What You Need to Know'](#) page is a useful resource for understanding residuals.

## 17) Rights

The producer obtains the correct and proper rights and licenses for the material to be used in the production.

## 18) Smoking

Where the production or a performing artist's role entails smoking, this is communicated to the artist prior to them accepting a role. Any introduction of smoking into the production subsequently occurs only by agreement, and producers respect an artist's right to refuse. Each state has varying laws in relation to smoking on stage and these are adhered to.

### Helpful resources for meeting this standard

- [MEAA guidelines to smoking in live performance](#)



## 19) Nudity

- a) Producers never require performing artists to appear nude (including semi-nude) or in sex simulated scenes except where
  - i. the artist has agreed in writing;
  - ii. the signed agreement specifies the nature and extent of the nudity, what physical contact may be involved and other key characteristics of the scene/s in sufficient detail to enable the artist to offer their genuine informed consent; and
  - iii. a discussion of the scene/s is had with the artist in advance.
- b) No photographs or footage are taken during the rehearsal of any such scenes. A special photograph or filming session may be conducted for the purposes of promotional material and in such cases artists are notified of this intention prior to commencing work on the production, and agree to this in writing.
- c) Producers allow artists to nominate an individual to be present during rehearsal of nude or sex simulated scenes. Support people are selected by agreement with everyone involved in the scene. No artist should feel uncomfortable with any person in the rehearsal room.
- d) The producer ensures that rehearsal of nude or sex simulated scenes are closed to all but essential artists and production personnel, and that the rehearsal room is only opened after consultation with the artist.
- e) The producer ensures that clear and respectful communication and consultation regarding nudity and sex simulated scenes is maintained with the artist, and that all efforts are made to respect and protect the artist's emotional, psychological, and physical health.
- f) The producer ensures that all outtakes and unused images of nude or sex simulated scenes taken for the purposes of promotion are destroyed.
- g) No footage or images of nude or sex simulated scenes are used for the general promotion of the company or the producer.
- h) No archival footage of the artist appearing nude or in sex simulated scenes is copied, transferred, or otherwise distributed for any purpose other than storage for the purposes of future remounts.
- i) Nothing in 19 overrides the basic principle that the artist has the right to feel safe and comfortable in the rehearsing and performing of nudity, semi-nudity, or simulated sex. The emotional well-being of the artists is always held as paramount.

### Helpful resources for meeting this standard

This [Guide to rehearsing nudity and sex scenes was developed for the screen sector. Standard 19 is based on this guide.](#)

## 20) Billing and Announcements

- a) Company members are accurately billed and their names, professional experience and photographs are published. Publication may take the form of a traditional program, a photo-board, seat-flyers, a website, or any form easily accessible to the audience. Billing is equal and alphabetical unless agreed in writing prior to commencement of work on the production.
- b) Producers are transparent with audiences about the nature of independent theatre, and the considerable donation of time and expertise made by company members to the production. This transparency is achieved through an explicit notice, either displayed prominently near the entry to the



theatre, printed in the program, distributed on seat flyers, or announced immediately prior to the commencement of the performance, or immediately following the conclusion of the performance. Producers may use the following wording, or wording of their own composition to similar effect:

*“The professional theatre-makers on this production are working unwaged. They make this considerable contribution of time and expertise in the interests of enriching the Australian cultural landscape. Without their participation, much of Australia’s theatre would not be possible. We thank you for supporting independent theatre.”*

- c) In drafting their own statements, producers ensure to make plain both the professionalism of the artists, and the nature of the company members’ remuneration.
- d) Producers are encouraged to consult with local indigenous communities and leaders and include an Acknowledgement of Country where appropriate, either in print or as an announcement at some point in the season.

## **21) Archival Recording**

If producers take an archival recording, company members are given a minimum of 24 hours’ notice of any such recording. Archival recordings are not used for promotional purpose unless artists have viewed the footage proposed for promotional use and given written consent.

## **22) Make-Up**

- a) When artists are required to wear make-up for the performance on profit-share productions and no honorarium sufficient to cover the cost of such make-up is paid to performing artists, the producers:
  - i) Provide such make-up, or;
  - ii) Reimburse artists for make-up purchased for the production at the request of the producer, and/or;
  - iii) Pay an appropriate and fair make-up allowance if the artist is required to use make-up from their personal kit.
- b) Any prosthetics or special effects make-up is supplied by the producer.

## **23) Insurance and liability**

- a) Producers acquire adequate insurance to cover all company members both at the rehearsal venue and the theatre. Producers also ensure both rehearsal and performance venues carry adequate public liability insurance. Details of these policies are provided to the company members.
- b) Where possible and appropriate, producers take out worker’s compensation insurance, and/or volunteer’s insurance for company members.
- c) Company members are responsible for their own income insurance.
- d) Company members and production managers (when the production manager is not also the producer) are not liable for any losses, financial or otherwise, suffered by producers.



## Resources List

### Equity Co-Op Kit & Agreement

You may find, having read this Guide and the definitions of theatre sectors, that your production is more accurately described as a co-op. In such a case, the appropriate agreement and guidelines can be found in the [Equity Co-Op Kit](#).

### Remount Rights

The Guide requires producers to guarantee certain rights should an independent production be remounted as a waged theatre production, or a waged new media production. The following agreement summaries will help you meet this standard of the Guide.

- [The Actors Feature Film Collective Agreement Summary](#)
- [Performers Collective Agreement Summary](#)
- [Equity Minimum Rates](#)
- [‘Residuals – What You Need to Know’](#) page is a useful resource for understanding residuals.

### Rehearsing nudity and sex scenes

The Guide requires you to follow a specific procedure for rehearsing nudity and sex scenes. This is based on the procedure developed for screen. This [Guide to rehearsing nudity and sex scenes](#) will help you meet this standard of the Guide.

### Work health and safety

The Guide requires signatories to adhere to the relevant state work health and safety laws. The following resources will be helpful meeting this standard of the Guide. Links to the state and territory workplace safety websites are listed below, along with resources found on those sites which may be useful nationwide.

- [Free workplace safety checklists and forms](#)
- [Glossary of safety laws and regulations](#)
- [Live Performance Australia’s Safety Guidelines for the Entertainment Industry](#)
- [MEAA guidelines to smoking in live performance](#)
- Workplace OHS – National
  - [Workplace OHS Website](#)
  - [Legislation](#) (all state legislation)
- NSW
  - [Safe Work NSW](#)



- [Employer and business obligations](#)
- [Work Health & Safety for volunteers](#)
- [Worker obligations](#)
- VIC
  - [Work Safe Victoria](#)
  - [Compliance and guides of practice](#)
  - [Rights and responsibilities](#)
- QLD
  - [Work Safe Queensland](#)
  - [Guide to the Work Health & Safety Act 2011 Queensland](#)
- SA
  - [SafeWork SA](#)
  - [Event safety](#)
- WA
  - [Worksafe WA](#)
  - [Safety and health topics – make your workplace safer](#)
- ACT
  - [Worksafe ACT](#)
  - [Forms and checklists](#)
  - [Rights and responsibilities](#)
- TAS
  - [Worksafe Tasmania](#)
  - [Simple guide to workplace health and wellbeing](#)

The Guide requires you to ensure an emotionally and psychologically safe work place for company members. The following resources will help you understand the issues, meet this standard of the Guide, and support company members who may be experiencing distress.

- Artist wellbeing
  - [The Equity Wellness Committee Brochure](#)
  - [Wellness Tips for Actors](#)
  - [Equity Actor Wellbeing Report findings](#)
- Information on depression
  - [Lifeline](#)
  - [Black Dog Institute](#)
  - [Beyond Blue](#)



- [DNet](#)
- Crisis support lines
  - Lifeline 13 11 14
  - Beyond Blue support service 1300 22 46 36
  - 1800RESPECT (national sexual assault, domestic family violence counselling service) 1800 7377328

IN AN EMERGENCY, ALWAYS CALL 000

The Guide requires you to have a Harassment and Bullying Policy. The following resources will help you meet this standard of the Guide, and support company members should issues arise. You may wish to adopt these guides, or use them as a basis for drafting your own.

- [Sexual assault and harassment: Where to get help](#) contact list.
- [The Theatre Network of NSW Guide of Behaviour.](#)
- [Preventing Sexual Harassment and Abuses of Power – A Guide of Behaviour. The Royal Court theatre.](#)

#### Bullying and harassment

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